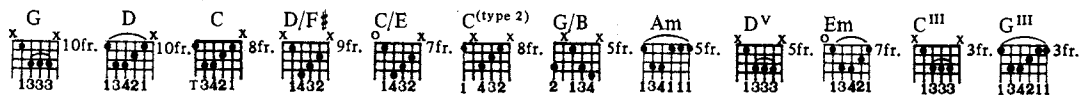


HERE I GO AGAIN

As Recorded by Whitesnake
(From the album WHITESNAKE/Geffen Records)

Words and Music by
David Coverdale and
Bernie Marsden



Moderately Slow Rock ♩ = 92 w/Rhy. Fill 1

Intro

*Gtr. II

*Gtr. I

mf

Let ring

T 12 12 10 8 7 8 10 12 12 10 12 11 12

A 12 12 12 10 10 12 12 12 12 12 12 12

B 12 12 12 10 10 12 12 12 12 12 12 12

1st Verse *Keyboards arr. for gtr.

Rhy. Fig. 1

G D C w/Rhy. Fill 1 G D C w/Rhy. Fill 1

I don't know where I'm go - ing, but I sure know where I've been.

Let ring

3 3 2 3 5 3 3 2 3 5 3 3 2 3 5

4 2 2 3 5 4 2 3 5 4 2 3 5

5 4 0 4 2 5 5 5 5 5 5 5 5

(Both gtrs.)

G D/F# C/E D C (type 2) G/B Am

Hang-ing on the prom-is-es in songs of yes-ter-day, an' I've made up my mind.

Dv C B Am (end Rhy. Fig. 1) Dv

I ain't wast-ing no more time, but here I go a-

Rhy. Fill 1

Let ring

8 7 8 10

9 10 10 10

8 8

*T = Thumb

Em Am C^{III} G^{III} Em Am C^{III} D^V

gain. ——— Here I go a - gain. —

Gtr. I

Let ring

2nd Verse
Repeat Rhy. Fig. 1

G D C G D C

w/Rhy. Fill 1 w/Rhy. Fill 1

Though I keep search - ing for an an - swer, I nev - er seem to find what I'm look - ing for. —

Let ring

G D/F# C/E D C^(type 2) G/B Am

⑤5fr.

Oh Lord, I pray, you give me strength to car - ry on, — 'Cause I know what it means —

D^V C B Am D^V C5 D5

⑥8fr. 7fr.

to walk a - long the lone - ly street of dreams. — An'

(elec. gtr.)

f

Chorus

G5 C D C D G5 C

here I go a - gain_ on my own. — Go - in' down the on - ly road_ I've ev - er known. —

Rhy. Fig. 2 (Both gtrs.)

D C D G5 C D C N.C. (G/B)

Like a drift - er I_ was born_ to walk a - lone. —

Am7 D Am7

An' I've made up my mind, — (end Rhy. Fig. 2) I ain't wast - ing no more time. —

P.M.-----1 1/2 sl. trem. bar Let ring P.M.-----1 1/2

D C D G D/G C/G

I'm just an - oth - er heart in_ need of res - cue,

*Rhy. Fig. 3

mf P.M.-----1 1/2

*This part played by two separate guitars on recording.

G D/G C/G w/Rhy. Fill 1 Rhy. Fig. 1A (kybd.) G D/F#

wait - ing on love's sweet char - i - ty... An' I'm gon - na hold on for the

C/E C (type 2) G/B Am7 D

rest of my days (end Rhy. Fig. 3) 'cause I know what it means to

f *1/2* (Both gtrs.) *1/2* *trem. bar* *1/2* *trem. bar* *sl.* *trem. bar* *sl.*

Am7 D C D

walk a - long the lone - ly street of dreams. An'

P.M. *trem. bar* *H* *trem. bar* *H* *trem. bar*

Chorus
Repeat Rhy. Fig. 2

G5 C D C D G5 C

here I go a - gain on my own. Go - in' down the on - ly road I've ev - er known.

D C D G5 C D C N.C.(G/B)

Like a drift - er I was born to walk a - lone.

Am7 D To Coda Am7

An' I've made up my mind, — I ain't wast-ing no — more time, —

(cont. Rhy. Fig. 2)

P.M.-----↓

N.C. (D) (C) (D) Bridge E(sus2) A5

but here I go a - gain. — Here I go a - gain. —

sl. H P P pick sl. A.H. Full (15ma)

H P tr 5 (7) 7 9 9 7 2 2 2 0

sl. P 0 0 0 0 0 3 0 A.H. Full (2) A.H. pitch: E

E(sus2) A5 E(sus2)

Here I go a - gain. —

sl. sl. sl.

7 9 9 7 2 2 2 0 3 2 0 0 0 0 0 3 0

Em

A5 A5 C D

Here I go. —

sl. P P Harm. 7 (8va)

2 2 0 4 0 2 0 2 0 5 5 8 9 7 2 2 2 0 5 7 5

sl. P Harm. 7

G. III^G

w/Rhy. Fill 1

w/Rhy. Fill 1

*Unintentional notes.

*Upstems only. H

Rhy. Fig. 4

D C D G5 C D

Go - in' down the on - ly road I've ev - er known. — Like a

G5 C D C N.C. (G/B) Am7

drift - er I was born to walk a - lone. — 'Cause I know what it means —

D Am7 D C D

to walk a - long the lone - ly street of dreams. — An' (end Rhy. Fig. 4)

Begin fade
Repeat Rhy. Fig. 4

G5 C D C D G5 C

here I go a - gain on my own. — Go - in' down the on - ly road I've ev - er known. —

D C D G5 C D C N.C. (G/B)

Like a drift - er I was born to walk a - lone. —

Fade out

BASS LINE FOR HERE I GO AGAIN

Words and Music by
David Coverdale and
Bernie Marsden

Moderately Slow Rock ♩ = 92

Tune down: ④ = D

Keyboard (arr. for bass)

Intro

G D C G D C

1st, 2nd Verses

G D

mp

1. I _____ don't know where I'm go-
2. Though I keep search-in' for an an-

C G D C G D/F# C/E C G/B Am D

ing, (etc.)
swer, (etc.)

mf

1. Am D Em Am C G Em Am C D Am

2.

D C5 D5 (bass gtr.)

Chorus

G5 C D C D G5 C

f

... here I go a -gain_ on my own. (etc.)

sim.

D C D G5 C D C N.C.(G/B)Am7 D

H

(2nd, 3rd times)

H

2nd time to Coda I;
3rd time to Coda II

3rd Verse

Am7 D C D G D/G C/G

I'm just an - oth - er heart in... need of res - cue, (etc.)

G D/G C/G G D/F# C/E C G/B

P

Am7 D Am7 D C D

D.S. al Coda I

Coda I

N.C. (D)

(C)

(D)

Bridge

E(sus 2)

A5

E(sus 2)

A5

E(sus 2)

A5

Em

Guitar solo

A5

C

D

G

D/G

C/G

G

D/G

C/G

G

D/F#

C/E C G/B Am7 D Am7

D.S. al Coda II

D C D

Coda II

Chorus

D C D G5 C

D C D G5 C D C D G5 C

sim.

D C N.C.(G/B) Am7 D Am7

H

Begin fade

D C D G5 C D C D G5 C

Fade out

D C D G5 C D C N.C.(G/B)

H

G5 C5 Bb5 A5 G F#5 D Eb F5 G5^x F B5 G5^{III} E5 D5 C C#5 C#7/E

Moderate Rock ♩ = 158
Intro Half-time feel
Gtr. I N.C.

Gtr. III w/Fill 1 3rd time
P.M. *G5 P.M.

f *sl.*

T
A
B

1 0 1 0 1 5 3 1 0 1 5 3 1 0 1 5 3 1 0 1 12 10 11 13 10

[illegible]

Gtr. II

8va-

f

sl.

15 16 18 16 15 18 16 18 15 18 16 15 17 17 15 17 15 14 17 15 14 (17)

sl.

Guitar solo
G5^x

[illegible]

F B5

8va- P.M. P.M. P.M. sl.

Full Full Full

5

16 17 15 18 17 15 17 15 17 18 15 15 17 14 14 15 17 19 15 19 14 15 15 14 19 14 17 14 15

G5^{III}

8va- H H H sl. sl.

5 5 5

H H H 17 19 15 19 14 15 16 15 14 17 15 14 17 15 14 17 15 14 17 15 14 17 15 14 17 15 14 16

B5

8va- loco Full

5 5 5 3 H P H H P H

Full

17 15 14 16 16 14 17 16 14 17 16 14 17 16 14 14 12 11 12 14 11 14 11 14 10

H P H

G5

P H H P sl. P P sl. H P P P H P P sl.

3 3 3 5 3

P H H P sl. P P sl. H P P P H P P P sl.

14 10 14 10 14 10 9 12 10 10 9 7 10 12 10 7 10 8 10 8 7 8 9 7 6 7 9 7 6 9 7

E5 D5

H H H H

3 3 3 3

H 10 7 7 8 8 7 12 7 10 12 13 10 12 8 12 10 8 12 10 12

The first system of the musical score for 'The Wind' consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a diamond-shaped fingering symbol labeled 'E5'. The melody is written in eighth notes, with various articulations: 'Full' (indicated by a solid line), 'Full' (indicated by a dashed line), 'sl.' (slur), and 'H P' (half note, quarter note). The bottom staff is a five-line bass staff with fingerings 15, 14, 12, 15, 15, 12, 14, 15, 12, 14, 10, 14, 12, 10, 14, 12, 12, 14, 15, 14, 12, and H. The notation includes slurs and articulation marks corresponding to the top staff.

Musical score for "The Wind" by John Williams, featuring a piano solo. The score is written on a treble clef staff with a key signature of one sharp (F#). The tempo is marked "Allegretto". The score includes fingerings, slurs, and dynamic markings. Below the staff, a sequence of numbers is provided for reference: 15 12 14 15 17 15 14 17 15 14 17 15 14 12 14 12 14 12 12.

D
8va- P.M.

P
P.M.

E \flat

F

D.S. al Coda

Full

1½

Full

Full

1½

Full

14 15 17 17 14 15 17 14 15 17 14 15 17 15 17 17 18 15 17 18 17 18 20 20 20 20

Chord symbols: D, B5, C#5

Fret numbers: 12 12 14 12 14 15 14 12 14

Fret numbers: 12 12 10 12 10 14 12 10 12 10 10 12

Chord symbols: D5, B5, C#5

Fret numbers: 14 10 10 9 12 10 9 11 9 12 11 9 11 12 10 12 12 11

Measure markings: 1/2, 3/4

Chord symbols: C#7/B#, F#5

Fret numbers: 9 11 9 12 12 (12) 11 12 11 9 9 (9)

LIVIN' ON A PRAYER

As Recorded by Bon Jovi
(From the album SLIPPERY WHEN WET/Polygram Records)

Words and Music by
Jon Bon Jovi, Richie Sambora
and Desmond Child

Esus2^{II} C D Esus4 E5^{II} Em Esus2 C^{III} D^V D5 E5 Em (type 2)

Csus2 G5 Dsus4 C5 D5 (type 2) E5 (type 2) Dsus2 G5 (type 2) Ebsus2 F5 Bb Eb

Moderate Rock ♩ = 126

Intro

Keyboard (arr. for gtr.)

Esus2 Esus2/C Esus2/D Esus2 Esus2/C Esus2/D

pp *mp* *cresc.* *mf*

T 2 2 2 2 2 2
A 4 4 4 4 4 4
B 3 3 3 3 3 3

Gtr. II (Kybd.)

(Bass enters)

Esus2 Esus2/C Esus2/D Gtr. I (elec. gtr.) Riff A

mf (w/"Talk box" effect)

0 7 5 0 0 7 5

C D Esus4 E5^{II} C D Em

(Spoken) Once upon a time not so long ago...

12 12 10 12 10
12 9 12 10
0 7 5 0 0 7 5

1st Verse
Rhy. Fig. 1

Em Esus2 Em

Gtr. II *sim.* 3

Tom-my used to work on the docks, un-ion's been on strike, he's down on his luck, it's

w/Riff A (Gtr. I) 2 times

(Both gtrs.) C D Em (end Rhy. Fig. 1) Repeat Rhy. Fig. 1

Gtr. II *sim.*

tough, so tough, Gi-na works the din-er all day,

Esus2 Em C

work-in' for her man, she brings home her pay for love, —

w/Riff A (2 times)

D Em

hmm, — for — love. — She says: We've got to

Pre-chorus

C^{III} D^v E D5 E5 E C^{III} D^v E D5 E5 E

hold — on — to what we've got. It does-n't make a dif-f'rence if we make it or not. We've

C^{III} D^v D5 E5 C^{III} D^v 3 E 12fr. E sl.

got each — oth — er and that's a lot. For — love, — we'll give it a shot!

Chorus

Em^(type 2) E Csus2 D^v E G5 C^{III} A D^v A

Oh, we're half — way — there, — oh, — liv — in' on a prayer. —

Em^(type 2) E Csus2 D^v E G5 C^{III} D^v A

Take my — hand, — we'll make it, I swear. — Oh, — liv — in' on a prayer. —

2nd Verse

w/Riff A (2 times) w/Rhy. Fig. 1 (2 times) & Riff A (16 times)

N.C. Esus2 Em

Tom-my's got his six-string in hock, — now he's hold — ing in what he

w/Fill 1

C D Em

used to make it talk so tough, — hmm, — it's tough. —

Fill 1

Full Full 8va 1 1/2 loco 2 1/4 * trem. bar 2 1/4 *

14 14 (14) (14) 19 15 17 0 (0) (0)

*Depress bar as far as possible.

Esus2

Gi - na dreams of run - ning a - way, _____ when she

Em

cries in the night, Tom-my whis-pers: Ba - by, it's o - kay, _____

D Em

s - some - day. _____ We've got to

D.S. al Coda

Coda Csus2

Liv - in' on a prayer. _____

Harm. (8va)

Full

sl.

f

semi-harm.

Full

Full

D5 P.M.

G5

Csus2

Dsus4

D^v

Full

Full

sl.

sl.

3 rake

12 14 15 15 15 (15) 15

(7) 5 5

Em (type 2)

Csus2

Dsus4

D

G5

Csus2

1/2

1/2

3

12 13 12 11 (11) 12 12 14 15 15 12 13 12 12

sl.

Em(type 2) C5 D5(type 2) ⑥5fr. A

P.M. Hoo! We got - ta hold on,

Full Full sl. Full Full Full

15 15 16 16 17 17 17

D5(type 2) E5(type 2) Dsus2 C5 D5 3 3 3

read - y or not. You live for the fight when that's all that you've got.

G5(type 2) Eb sus2 F5 ⑥lfr. Bb Eb ⑥open E F5 ⑥open E

Chorus

Wo, we're half - way there. Wo, liv - in' on a prayer.

G5(type 2) Eb sus2 ⑥lfr. F5 Bb Eb ⑥open E F5 ⑥open E

Repeat and fade

Take my hand and we'll make it, I swear. Wo, liv - in' on a prayer.

BASS LINE FOR LIVIN' ON A PRAYER

Words and Music by
Jon Bon Jovi, Richie Sambora
and Desmond Child

Moderate Rock ♩ = 126

Intro

(Kybd.)

Esus/D Esus2 Esus2/C Esus2/D Esus2

mf

5 7 5 0 0 7 5

C D Esus4 E5 C D Em

7 7 5 0 0 7 5

1st, 2nd Verses
Em

Esus2 Em C D Em

1. Tom-my used to work on the docks, (etc.)
2. Tom-my's got his six-string in hock, (etc.)

1. 2. Pre-chorus C D D5 E5

...hold on to what we've got. (etc.)

C D D5 E5 sl. C D D5 E5 sl.

Chorus Em Csus2 D

Oh, we're half-way there,

G5 C D Em Csus2 D

oh, liv-in' on a prayer. (etc.)

To Coda *D.S. al Coda*

G5 C D N.C.

5 5 2 3 2 3 4 5 5 5 5 5 5 5 0 7 7 5 0 0 7 5 0 7 5 0 0 7 5

Coda

D Csus2 sl.

5 5 5 5 5 5 5 2 3 5 10 (10) 8

Guitar solo

Em Csus2 D5 G5 Csus2 Dsus4 D

0 2 3 3 2 3 4 5 5 5 5 2 2 2 4 4 5 5 2 3 2 3 5 5 5 5 5 5 0 3 2

Em Csus2 Dsus4 D G5 Csus2 sl. Em

0 2 3 3 2 3 4 5 5 5 5 5 5 2 4 5 5 2 3 3 0 0 0 0 0 0 0 0 0 0

Pre-chorus

C D D5 E5 C

0 0 0 0 0 0 0 2 3 3 3 5 5 5 5 5 5 5 5 5 7 7 5 3 3

Chorus

D G5 Eb5sus2 F5

5 5 5 5 3 5 6 6 5 6 7 8 8 8 8 8 8 5 7

B \flat E \flat F5 G5 E \flat sus2 F5

sl.

B \flat E \flat F5 G5 E \flat sus2 F5

B \flat E \flat F5 G5 E \flat sus2 F5

sl.

sim.

B \flat E \flat F5 G5 E \flat sus2 F5

Begin fade

sl.

B \flat E \flat F5 G5 E \flat sus2 F5

Fade out

LAYLA

As Recorded by the Derek & the Dominoes
(From the album LAYLA & ASSORTED LOVE SONGS/RSO Records)

Words and Music by
Eric Clapton and
James Gordon

Moderate Rock ♩ = 120

Intro w/Fill 1 N.C.(Dm)) Gtr. I

Riff A-----

f H P H P H P H P

Gtr. II Rhy. Fig. 1-----

f H P H P sl. H P sl. H P sl. H P

w/Riff A & Rhy. Fig. 1 (both 3 times)

Gtr. III Riff B Full H P Full H P Full

Riff C (both gtrs.)

*Gtr. VI sl. sl. sl. sl. sl. sl.

*Gtr. V sl. (both notes vib.) sl. sl. sl. sl. sl.

*Slide gtrs. sl. sl. sl. sl. sl.

Fill 1 (Gtr. III)

f H P H P H P H P

E7 F#m B (7) E A

down... Like a fool, I fell in love with you,

Full P H H H Full P

Full P Full P

H H H

Let ring sl. sl. P sl. P

sl. P sl. P

F#m B E N.C. D.S. al 3rd verse 3rd Verse C#m(7)

you turn the whole world up - side down... Lay So make the best of the sit - u - a -

Full 1/2 Full 1/2 Gtr. III 1/2 Full P

Full 1/2 Full 1/2 H P 1/2 Full P

H H P Gtr. II

H H P

Chorus
w/Rhy. Fig. 1 (19 times), Riff B&C
N.C.(Dm)

la, — you got me on— my knees. — Lay — la, —
beg you dar — lin', please. — Lay — la, — dar — lin' won't you ease my wor-ried
mind. — Lay — la, — ...Lay — la, — } you
got me on— my knees. — Lay — la, — I beg you dar — lin', please. — Lay —
la, — dar — lin' won't you ease my — wor-ried mind. — No! — No! —
Whoa. —
Slide guitar solo (w/ad lib vocals)
w/Riff B&C
N.C.(Dm)

Gtr. I
15ma
sl. 3 sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.
f (w/slide)
sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.
22 22 22 22 (22) (24) (25) (24) (24) 20 22 22 22 20 20 22 22 22 (22) 20 21 20 (20) 20 22 15 13

*Past fretboard; TAB numbers based on location of note if fretboard were to continue.

15ma
sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.
sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.
22 22 20 22 22 22 20 (20) (24) (24) 22 22 (29) (29) (29) (29) (27) (29) (27) (27) (27) (28) (29) (34) 13

Fill 2 (Gtr. III)
H P
H P
(12) 13 10 10 13 10 13

Fill 2A (Gtr. IV)
sl.
sl.
(9) 7 7

Fill 2B (Gtr. V)
sl.
sl.
(5) 3 2 0
sl.

C
(Piano arr. for Gtr. II)

C/E Fadd9 F Fmaj7

f Let ring

F6 F C Rhy. Fig. 2 C/E Fadd9 F Fmaj7

(end Rhy. Fig. 2) Rhy. Fig. 2A

F6 F Bb7 C

(end Rhy. Fig. 2A) w/Rhy. Fig. 2

Gtr. I C C/E Fadd9 F Fmaj7

mf *mf* (w/slide)

sl. *sl.* *sl.* *sl.* *sl.* *sl.*

Am 8va D Gsus4 G Gadd9 G5

20 17 17 12 14 15 12 15 13 12 13 12 13 12 13

Let ring --- 4

w/Ad lib slide gtr. (Gtr. I) till *
C C/E Fadd9 F Fmaj7 F6 F Bb7

Gtr. II Rhy. Fig. 4

f Let ring Let ring

w/Rhy. Fig. 2
C C Gtr. III (acoustic) C/E

mf sl.

w/Rhy. Fig 2A
Fadd9 F Fmaj7 F6 F Bb7 C

2nd time, Rhy. Fill 3 replaces last bar of Rhy. Fig. 2A

w/Rhy. Fig. 3
Am Dmsus4 Dm G Csus4 C

Am D Gsus4 G Gadd9 G5

w/Rhy. Fig. 4
C C/E Fadd9 F Fmaj7 F6 F

w/Rhy. Fig. 2A
Bb7 C

w/Rhy. Fig. 4
C C/E Fadd9 F Fmaj7 F6 F Play 5 times

Gtr. II Bb7
Freely (Gtr. II tacet)
C *Gtr. I
(w/slide) *mf* *sl.* *sl.*

rit.
Gtr. III
Let ring